

**Department of Modern Languages and Literatures  
Graduate Bulletin (Fall 2017)**

**Course offerings in Arabic, Chinese, French, German, Haitian Kreyòl, Hebrew,  
Italian, Modern Languages and Literatures, Portuguese, and Spanish**

**ARABIC**

Language/culture courses (zero credits; consult Canelink for schedules)

ARB 641	Elementary Arabic I for Graduate Students
ARB 642	Elementary Arabic II for Graduate Students
ARB 651	Intermediate Arabic I for Graduate Research
ARB 652	Intermediate Arabic II for Graduate Research
ARB 654	Advanced Arabic II for Graduate Research
ARB 658	Advanced Arabic for Graduate Heritage Learners

**CHINESE**

Language/culture courses (zero credits; consult Canelink for schedules)

CHI 641	Elementary Chinese I for Graduate Students
CHI 642	Elementary Chinese II for Graduate Students
CHI 651	Intermediate Chinese I for Graduate Research
CHI 652	Intermediate Chinese II for Graduate Research
CHI 654	Advanced Chinese for Graduate Research

**FRENCH**

Language/culture courses (zero credits; consult Canelink for schedules)

FRE 641	Elementary French I for Graduate Students
FRE 642	Elementary French II for Graduate Students
FRE 645	Accelerated Elementary French for Graduate Students
FRE 651	Intermediate French I for Graduate Research
FRE 652	Intermediate French II for Graduate Research
FRE 653	Advanced French I for Graduate Research

**FRE 721 (also listed as MLL 721)**

**A partir de Rimbaud Aujourd'hui:**

**Une Mise en Question Immanente du "Texte Ideologique de L'Occident"**

**Mondays and Wednesdays, 6:30-7:45**

In this course we will embark in a critical reading of Rimbaud's (anti / de) poetical writings as a subversive critique of several forms of ethno-occidentalocentrism aiming at provincializing Europe (Dipesh Chakrabarty) and at de-centering (dispersing) its doxological and ideological evidences (Laurent Zimmerman, Rimbaud ou la dispersion), while also auto-interrogating the limits and failures inscribed in its own enterprise.

Rimbaud's textual production will be:

- (re)visited in the perspective of a modern / post-modern "contemporary" itself envisioned as a never-ending "arrival" (Zahia Rahmani, "Le moderne comme point d'arrivée sans fin" in Lionell Ruffel, ed., Qu'est-ce que le contemporain?);
- (re)located at a series of intersectionalities related to systems of oppression, alienation and discrimination, and involving gender and sexuality, ethnicity and social class;
- and (re)inscribed in a de-colonial process of debunking nationalistically determined hegemonic "identities" (in this case, specifically the French one).

From Rimbaud's desintegration of a series of institutional, societal, colonial and sexual determinations, and his affirmation of the ethical and esthetical obligation to be "modern", we will move to the questioning of "our" post-colonial / post-modern contemporary in very different radical ways by writers such as Marguerite Duras, Cyril Collard, Pierre Guyotat, Mohamed Leftah and Edouard Louis, while each student participating to the seminar will also propose for collective study a text by another author of her / his choosing (in

agreement with me)\*. Theoretical readings will include Adorno, Agamben, Butler, Appadurai, Mbembe, and Rancière, among others.

\*That text can be hispano or anglographic

1. Jean-Louis Baudry, Le texte de Rimbaud

The course is welcoming of non-Francophone students, preferably (but non mandatory) having a reading knowledge of French, who will be able to do their seminar presentations and final paper in English. While to be taught preferably in French, it could be taught in English if needed, would there be (a) student(s) unable to follow it in French. If opting for this course with no knowledge of French, please contact me immediately when having registered and for no later than June 30, so that I can prepare for the course accordingly.

**Students who do not conduct their work in French must register for the MLL 621 section of the course.**

## **GERMAN**

Language/culture courses (zero credits; consult Canelink for schedules)

GER 641	Elementary German I for Graduate Students
GER 642	Elementary German II for Graduate Students
GER 651	Intermediate German I for Graduate Research
GER 652	Intermediate German II for Graduate Research

## **HAITIAN KREYÒL**

Language/culture courses (zero credits; consult Canelink for schedules)

HAI 642	Elementary Haitian Kreyòl II for Graduate Students
HAI 652	Intermediate Haitian Kreyòl for Graduate Research

## **HEBREW**

Language/culture courses (zero credits; consult Canelink for schedules)

HEB 642	Elementary Hebrew II for Graduate Students
HEB 652	Intermediate Hebrew for Graduate Research

## **ITALIAN**

Language/culture courses (zero credits; consult Canelink for schedules)

ITA 641	Elementary Italian I for Graduate Students
ITA 642	Elementary Italian II for Graduate Students
ITA 651	Intermediate Italian I for Graduate Research
ITA 652	Intermediate Italian II for Graduate Research

## **MODERN LANGUAGES AND LITERATURES**

### **MLL 711**

#### **Introduction to Critical Theory I**

**Yolanda Martínez San-Miguel**

**Thursdays, 11:00-1:30**

**Merrick 210.02**

This seminar offers an introduction to many of the influential thinkers who have shaped our (predominantly Western) understanding of cultural production in relation to history, philosophy, politics, and distinct forms of social organization. Beginning with Aristotle's "Poetics" and ending with de-colonial thought of the mid-twentieth century, our study will center on the interplay between representation and power and how, across time and space, it has come to bear on aesthetics and dominant aesthetic judgments. We will also consider several non-Western interventions into these discussions as a series of counterpoints to the anthological approach typical for a course of this nature. Our archive is wide and deep: students should expect to read one monograph and several articles/excerpts for each class session. Grades are based on class participation/weekly reaction papers (50%) and a final essay (50%). The course is followed in Spring 2018 by Introduction to Critical Theory II, which covers material from the 1960s to the present.

### **MLL 701**

#### **Introduction to Second-Language Teaching**

**Rachel Varra**

**Tuesdays, 9:45-12:15**

**Merrick 210.01**

This graduate seminar is an introduction to second-language teaching for in-service instructors of language, literature, and culture courses. It offers pedagogical principles, methodological strategies, and practical activities that are critical for new instructors teaching second-language courses at the university level for the first time at UM.

### **MLL 721**

#### **Debates in Queer and Trans\* Theories**

**Gema Pérez-Sánchez**

**Thursdays, 2:30 – 5**

**Room TBA**

In this course we will discuss the most recent theoretical developments in the fields of queer and transgender studies, paying particular attention to two specific strands: (1) affect studies and (2) transnational activism by focusing on how affective transnational ties among LGBT+ activists are represented in or lead to collaborations that result in literary and visual works from a variety of global contexts. During the first three weeks of the course, however, we will cover some of the "classical" texts of queer and trans\* theory or related theories. To that end, the professor will survey ahead of time the

students enrolled in the course to get a sense of where the gaps in their knowledge of these theoretical traditions lie, so they can be covered at the beginning of the course, before delving into more recent trends. In the area of queer affect studies, we will read works by Anne Cvetkovich, Jack Halberstam, Heather Love, José Esteban Muñoz, or Michael Snediker. We will cross disciplinary boundaries by engaging with recent social scientific work about LGBT+ activism by Debra Gould, Ryan Thoreson, and Phillip M. Ayoub. However, we will make these works from the North-American tradition dialogue with works from or about Latin America, Europe, and Africa. Theorists working on these areas will include Sara Ahmed, Paul Amar, Fernando Blanco, Gayatri Gopinath, Lawrence LaFountain-Stokes, Néstor Perlongher, Paul B. Preciado, Jasbir K. Puar, Omnia El Shakry, Salvador Vidal-Ortiz, María Amelia Viteri, or Joseph Massad (who will deliver a lecture in September at UM). The last third of the semester will be focused on readings (or screenings) of primary texts proposed by the students (i.e., works pertinent to their areas of specialization on which the students want to write their final papers). These works should, in some way, reflect transnational queer affective bonds that lead to or engage in activism.

**MLL 721 (also listed as FRE 721)**

**From Rimbaud on Today:**

**Questioning “The Ideological Text of the West” from Within**

**Ralph Heyndels**

**Mondays and Wednesdays, 6:30-7:45**

In this course, we will embark in a critical reading of Rimbaud’s (anti / de) poetical writings as a subversive critique of several forms of ethno-occidentalocentrism aiming at provincializing Europe (Dipesh Chakrabarty) and at de-centering (dispersing) its doxological and ideological evidences (Laurent Zimmerman, *Rimbaud ou la dispersion*), while also auto-interrogating the limits and failures inscribed in its own enterprise.

Rimbaud’s textual production will be:

- (re)visited in the perspective of a modern / post-modern “contemporary” itself envisioned as a never-ending “arrival” (Zahia Rahmani, “Le moderne comme point d’arrivée sans fin” in Lionell Ruffel, ed., *Qu’est-ce que le contemporain?*);
- (re)located at a series of intersectionalities related to systems of oppression, alienation and discrimination, and involving gender and sexuality, ethnicity and social class;
- and (re)inscribed in a de-colonial process of debunking nationalistically determined hegemonic “identities” (in this case, specifically the French one).

From Rimbaud’s desintegration of a series of institutional, societal, colonial and sexual determinations, and his affirmation of the ethical and esthetical obligation to be “modern”, we will move to the questioning of “our” post-colonial / post-modern contemporary in very different radical ways by writers such as Marguerite Duras, Cyril

Collard, Pierre Guyotat, Mohamed Leftah and Edouard Louis, while each student participating to the seminar will also propose for collective study a text by another author of her / his choosing (in agreement with me)\*. Theoretical readings will include Adorno, Agamben, Butler, Appadurai, Mbembe, and Rancière, among others.

\*That text can be hispano or anglographic

#### 1. Jean-Louis Baudry, Le texte de Rimbaud

The course is welcoming of non-Francophone students, preferably (but non mandatory) having a reading knowledge of French, who will be able to do their seminar presentations and final paper in English. While to be taught preferably in French, it could be taught in English if needed, would there be (a) student(s) unable to follow it in French. If opting for this course with no knowledge of French, please contact me immediately when having registered and for no later than June 30, so that I can prepare for the course accordingly. **Students who conduct their work in French should register for the FRE 621 section of the course.**

#### **MLL 799**

#### **Dissertation and Professional Writing Seminar**

**George Yúdice**

**Tuesdays, 5:00-7:30**

**Room TBA**

This seminar is a writing practicum for graduate students who have defended their dissertation proposals and are in the early, mid-, or late stages of writing the dissertation. **The course is mandatory for students in their seventh semester of study and may be repeated for zero credits by more advanced students who find participation advantageous to their thesis work and/or performance on the job market.** Over the course of the semester, participants will circulate written work to the instructor and their classmates biweekly and in a rotating fashion. Students will alternate between presenting their work and critiquing that of their colleagues while simultaneously preparing a set of professional documents.

The primary goal of the course is for students to complete the first chapter of their dissertations over the course of the semester in consultation with their directors and committee members. A second goal is to offer students sustained training in a variety of professional writing endeavors with an emphasis on publication, grant writing, and preparation for the academic job market. Over the course of the semester, students will draft and hone a CV, cover letter, writing sample, journal article, and fellowship application.

Course grades will be based on students' weekly participation (50%) and evaluation materials of produced over the course of the semester (50%).

## PORTUGUESE

### Language/culture courses (zero credits; consult Canelink for schedules)

POR 642	Elementary Portuguese II for Graduate Students
POR 645	Accelerated Elementary Portuguese for Graduate Students
POR 651	Intermediate Portuguese I for Graduate Research
POR 652	Intermediate Portuguese II for Graduate Research

### **POR 691**

#### **Modern Brazilian Novel:**

#### **Literary Launchings & Longings from the Country of the Future**

**Steven Butterman**

**Mondays and Wednesdays, 5:00-6:15**

**Merrick 203**

Prerequisite: POR 202 or equivalent, or permission of instructor

The course is conducted in Portuguese and surveys the development of the Brazilian novel with emphasis on major works since 1865, introducing the student to social, political, and literary currents present in Brazilian prose fiction narrative, ranging from Romanticism to Psychological Realism to Naturalism to Pre-Modernism to Modernism to Regionalism to Post-Modernism. One of the central aims of the course is to further develop critical writing and reading skills for non-native and heritage speakers. POR minors should register for POR 354 and must complete all written assignments in Portuguese. Others may register for LAS 301 and opt to write in English, Portuguese, or Spanish.

This course satisfies Portuguese minor requirements and fulfills course requirement for cognates in: 1) Portuguese Language and Culture: Communicating with Portuguese Speakers and 2) Brazilian Studies.

## SPANISH

### Language/culture courses (zero credits; consult Canelink for schedules)

SPA 641	Elementary Spanish I for Graduate Students
SPA 642	Elementary Spanish II for Graduate Students
SPA 645	Accelerated Elementary Spanish for Graduate Students
SPA 647	Basic Spanish for Graduate Heritage Learners
SPA 651	Intermediate Spanish I for Graduate Research
SPA 652	Intermediate Spanish II for Graduate Research
SPA 653	Advanced Spanish I for Graduate Research
SPA 657	Intermediate Spanish for Graduate Heritage Learners
SPA 658	Advances Spanish for Graduate Heritage Learners

**SPA 736 Science and Discovery in Latin-American  
Narrative Fiction Omar Vargas  
Wednesdays, 2:00-4:30  
Room TBA**

This seminar examines the encounter between notable scientific narratives of the 19<sup>th</sup> and 20<sup>th</sup> centuries (e.g. thermodynamics, the theory of relativity, the quantum theory, and the fractal theory), and examples of the production and criticism associated with Latin American narrative fiction from the same period. Although science is neither a prerequisite nor the main objective of the course, students will be expected to understand and apply the basic concepts of these theories to literary studies.

Latin America's scientific tradition is reflected and rigorously recorded in its narrative fiction and vision of modernity. Even pro-Western aesthetic styles, like magical realism, are inspired by scientific studies on mythical thought that ranges from ethnology to linguistics. In our seminar, the emphasis will be on the improbable intersection of topics from geometry, physics, and mathematics, with literary texts and literary criticism. Within this framework, the following topics will be considered: the parallel postulate of Euclidean Geometry; the theory of relativity; the theory of transfinite numbers; and the Fractal theory.

The course will be divided into four modules:

1. The collapse of the parallel postulate of Euclidean Geometry; the Möbius strip and fantastic literature. "El Sur" by Jorge Luis Borges and "La noche boca arriba" by Julio Cortázar.
2. The theory of relativity and time travelers. *Viaje a la semilla*, by Alejo Carpentier, and selections from chapter XII of *Paradiso* by José Lezama Lima.
3. The enchanted Quantity. Colloquium of José Lezama Lima and Numbers. Selections from Chapter XI of *Paradiso* and from Chapter VI of *Oppiano Licario*.
4. Fractality and roughness. Selections from: *La isla que se repite*, by Antonio Benítez Rojo; "El mar de mis cuentos perdidos," by Gabriel García Márquez; "El aleph," by Jorge Luis Borges; and "El gráfico," by Salvador Elizondo.

**Course Objectives**

1. Provide scientific theoretical approaches and fundamental concepts for literary analysis;
2. Provide literary approaches to understand challenging scientific theories and concepts;
3. Introduce some of the most important Latin American authors of the twentieth century and the relationships with some of their European and North American counterparts;
4. Develop the ability to establish relationships between different cultural products and phenomena.

An additional reading packet, including primary texts on science and literature, will accompany the course.